

THE MEDIUM

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THE VOICE OF THE UNIVERSITY OF TORONTO AT MISSISSAUGA

SEPTEMBER 14, 1998

UTM student attempts Lake crossing

Klisczewski surfs for ISP

BY ROBERT PRICE

"Not much of a hero story," was how Norbert Klisczewski described his attempt to cross Lake Ontario on a windsurf board to raise money for Independent Student Theatre (ISP).

Klisczewski, a fourth year student at UTM, got within five kilometres of his destination in St. Catharines before gusting winds snapped his sail, and plunged him into the lake, ending his 40-kilometre charitable windsurf trek.

"I started out at 11 a.m., and at 5 p.m. or so, the winds changed; they picked up a lot. It was exhilarating as hell," said the adventurer. "It was smooth sailing until the wind changed. I was running with the wind, about 18 knots, when it changed directions, ripped my sail and flipped me and the board into the next wave," he recalled.

Klisczewski might have been stuck there for hours had he not packed a Global Positioning System and a cellular phone. The Coast Guard received his call and Klisczewski was rescued that evening.

"I did not want to give up. I tried to rig up the broken gear, but decided that my life was more important," said Klisczewski.

Klisczewski undertook the trek to help Erindale's humble student theatre. "The theatre has a tradition of putting on independent student shows. These are helped out by Theatre Erindale, but a lot of the time students and directors shell out a lot of money, and this turns some off of independent theatre. I thought that if I could raise money, I could give something back to the programme," said Klisczewski. "Doing something good was the idea and to have some fun while helping someone else."

The \$350 pledged to Klisczewski was contingent on a complete crossing of Lake Ontario.

Klisczewski travelled approximately 35 kilometres along the Golden Horseshoe before the mishap. The actor will attempt another crossing within the next few weeks, depending on the weather conditions, or again next spring. "I did not want to give up. I tried to rig up the broken gear, but I decided that my life was more important," he said. "My spirits were dampened, but I want to do it again—it's become a quest of mine. The lake laughs every time I pass it."

Students involved with Erindale's ISPs are supportive and grateful for the initiative, even though he is not even in the programme anymore. I think he is great."

Klisczewski is canvassing for people to sponsor his second attempt, and he hopes that pledges made towards his first attempt will be honoured when he does complete his mission.



UTM student Norbert Klisczewski, pictured here before he set out on a 40 km sail to raise money for the Independent Student Theatre (ISP), failed to complete the trek but says he will attempt the voyage again.

anybody interested in donating can contact 542-1860.

Dean to take on new title

Creation of new title aims to help faculty

BY ROBERT PRICE

As of next year, Erindale's Dean of Social Sciences, Cecil Houston, will become Vice



Cecil Houston, currently the Dean of Social Sciences, hopes to take on the title of Vice-Principal of Instructional Development and improve faculty support.

Principal of Instructional Development, and he hopes to steer the campus in a new direction by working closely with faculty and other learning institutions.

With his new position, Houston wants to "promote the improvement of learning and instruction at UTM with the intention of continuing the tradition of excellence in undergraduate education."

In regards to his goals as Vice-Principal, Houston said that he will

serve, in part, as a support system for instructors, particularly for a new generation of professors. Houston said that he wishes to "support faculty in instruction" and make professors "more learned about learning."

The Dean sympathizes with the professors' plight; they must juggle teaching commitments with research expectations. "Balancing the two goals is an issue. There is not the same support for faculty [in the realm of] teaching as in

research. We have to provide instructors with the proper infrastructure where they can learn how to teach," said Houston.

Houston's agenda also involves developing more academic relationships with other universities, community colleges, school boards and faculties within the University of Toronto. By creating learning-centred relations with other educators, Houston believes "that UTM can develop a very special niche inside the North American university system. I'd like to see more programs that draw more students from across the world, like Art and Art History, Forensic Science and Theatre/Drama studies," said Houston.

"I intend to continue making UTM into an absolute gem of a campus. It has the potential to be one of the greatest learning centres in North America. We can't

Houston continued on page 3

Frosh take downtown



Erindale frosh took the streets of downtown Toronto this past Friday in a plot to overthrow the main campus. Although their plans for domination failed, great fun was had by all. More photos on page 2.

photo/Sijie Xu

An editor's life
Arts & Entertainment
Page 9



Playfair highlights
Sports
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Medium Directory

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Quote of the Week: "I don't know...6?" —Prichard identifying...oh, what's his name...Satan? page 3.

Trouble getting ahead, biotech scores

BY ROBERT PRICE

The majority of UTM's faculty and students may experience a "partial recovery" from damaging budget cuts made over the past few years, while biotechnologists celebrate corporate Kris Kringles.

Biotechnology

Erindale's biotechnology programme has already survived the funding depression, having found a place to thrive in Mississauga's pharmaceutical pocketbook. Corporate donations jump-started the programme by providing faculty and state-of-the-art equipment which hope to quicken the program-

me's rise to prominence in the field of biotechnology.

According to Erindale's Dean of Science, Uli Krull, biotechnology is "a strategic direction for Canadian economic investment." Astra Pharma, a Mississauga firm, pledged \$1,000,000 over ten years towards the Chair in Biotechnology, and a successful application to the first Ontario Research and Development Challenge Fund competition will provide \$1,000,000 for two junior faculty.

"Industry felt that we could be leaders in those areas," said Krull, in regards to the many practical applications biotechnology research has in manufacturing, implants, and

agriculture.

Another Mississauga firm, Glaxo Wellcome, pledged \$700,000 over two years to renovate a South Building lab into a state-of-the-art research lab. Krull said the new lab will be used for undergraduate teaching, the graduate teaching, and professorial research. "It's really high-end stuff," said Krull, commenting on the new equipment.

Krull said that the new Chair should be known by January 1999. A search for the junior appointments will begin and be completed by July 1999.

Filling the gaps

The potholes in Erindale's facul-

ty roster made by the Common Sense Revolution and various other cutbacks will start to be paved, now that more funding is available for teaching. In the coming year, UTM will make seventeen faculty appointments, fourteen of which will be tenure-track positions.

Despite the new finances, generated primarily through fundraising and grants, the new faculty members "are not new additions to the faculty complement at Erindale," as Principal McNutt noted in a campus memo late this past summer; rather, these appointments represent a "partial recovery" of the faculty lost under different budget cuts, most notably Mike Harris' Common

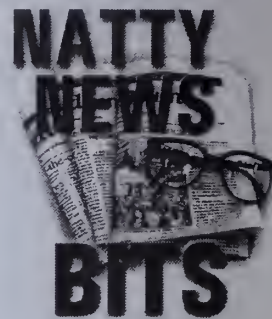
Sense Revolution.

Erindale will continue to shuffle its resources as it faces new fiscal setbacks. "It is important to remember that we still are committed to the cuts (primarily to faculty and staff positions) that we agreed to under the various cutbacks imposed on us over the last three years, which are scheduled to be carried out until the completion of the fiscal year 1999-2000," noted the Principal in his memo.

"We've come out of a tough time, a 15 per cent cut and we didn't have fat to cut. Now we are coming out; now we can start to do what should have [been done]," said McNutt.



"Got penis envy?"
If so, write news for *The Medium*
call 828-5260 and ask for Dick



BY ROBERT PRICE

Last chance for trees

Tim Gray, Executive Director of the Wildlands League, is the keynote speaker this Sunday, September 20 at 6 p.m. at Innis Town Hall during A Last Chance for Ontario's Public Forest Lands, an information seminar co-sponsored by the Environmental Studies Program, Innis College and the Ontario Public Interest Research Group. Music, slides and updates on upcoming actions by environmental groups will be presented. If you are interested in attending the seminar, call 416-922-0973.

Campus Police Report

August 18, 12:40 a.m.: Medical emergency: A female from a conference was rushed to the hospital with what appeared to be alcohol poisoning. She later recovered from what was actually a severe food allergy.

August 18, 4:40 p.m.: Suspicious circumstances: An officer attended to an alarm in the Kaneff Centre and found that an alarm cord to a computer had been cut.

August 19, 12:25 p.m.: Theft under \$5000: A male resident of a conference group reported that his jacket had been stolen from the residence in which he was staying in. He believed that it had been taken during a previous theft from the house.

August 22, 7:20 p.m.: Mischief under \$5000: A conference group reported that someone had entered the house in which they were staying, and scattered the contents around.

August 23, 11:15 a.m.: Medical emergency: Friends took a male to hospital after he landed on his head and right shoulder during a gymnastic tumbling run.

August 31, 5:45 p.m.: Threatening: Two students were verbally harassed and threatened by an unknown male while they sat on the North Field bleachers.

September 5, 12:05 a.m.: Domestic dispute: University and Peel Police attended a Phase V residence after receiving a report of a violent domestic dispute. All parties involved were cautioned. No physical contact was reported.

LOOK FOR THE
ECSU AWARENESS TABLE
FROM SEPT. 15-18
IN THE
MEETING PLACE

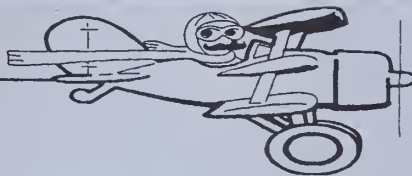
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Clubs Week
Sept. 21-25

Contact Vikas at ECSU
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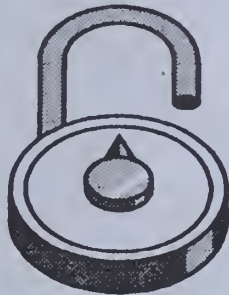


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UTM Orientation 1998



UTM frosh were out in full force this past Friday chanting, cheering and causing a general ruckus. Led by enthusiastic veterans and blessed with sheer numbers, UTM let the other colleges know exactly who is the best at the University of Toronto.

photos/Sijie Xu

Houston to promote learning

continued from front

be beige," remarked Houston. Houston will continue as Dean of Social Sciences for another year until work that is underway has been completed, specifically, the introduction of a new masters program in Technical Management. As well, Houston would like to see the Masters in Management and Professional Accounting programmes through the final stages. "We have the first graduates this fall. I want to be around for that," said Houston.

The new Vice-Principal of Instructional Development position still needs the rubber stamp of the Governing Council before Houston can be installed.



Got a tip?
Call
828-5260
and ask
for Robert

President of the Universe...ity Prichard speaks to Frosh at Orientation

BY ROBERT PRICE

Even though he was born blue with a hundred-and-one familial ties to the U of T, Robert Prichard looked lost in the crowded Meeting Place last week. Stuttering in the wrong directions, as if he had forgotten something in his car, he beelined to a familiar sight for a quick break-fast: a Tim Horton's medium cuppa' joe and a glazed chocolate doughnut.

Prichard, the bushfire-browed President of the University of Toronto, descended from his St. George throne to take in the U of T's hinterland, Erindale College, during Frosh Academic Orientation, though not without first wading through piles of glad-handing muck and cow-patty student journalists.

What is the U of T's most difficult challenge this year? He didn't blink at this question (though when he does his entire face winces). "How to make sure that it continues to rank with the world's top universities in a province that funds its universities lower than any in Canada."

How many times were you at Erindale last year? "I don't know... six? Whenever McNutt invites me."

Prichard, popularized by both deluded *Varsity* reporters and sober, even-keeled students as a smooth talking, self-aggrandizing aristocrat: do you hate student media? "We need as much communication as possible. Student press is an important part of communication; I welcome all of them. I love the work they do, but that doesn't mean I agree with it." The university media say he is in bed with the Ontario Tories, but Prichard insisted: "I don't vote. I try to remain completely non-partisan. My wife thinks I'm crazy, but it is a matter of principle," he said, upfront about his voting practices.

Does Erindale get its fair share of the U of T fiscal pie? "Arguing about numbers is not the point—Erindale partic-

ipates in all of the U of T; Erindale has access to all [of the U of T]. The way to think of UTM is as a full and important part of the U of T."

"Erindale needs [the Student Centre]. Erindale students made it happen; the community supported it; it will make Erindale a better place," said Prichard, waving pom-poms. What is his favourite colour? "What's the colour of Erindale? Green. Green is my favourite colour."

Addressing the frosh packed in the auditoriums, Prichard announced, "I'm the President of this University," for all those who didn't know, and then he shared his life-long passion for the U of T, which is where his father worked, the place in which he grew up, met his wife, and the place in which his three children will receive an education.

He is a talented speaker and a quick thinker, capable of simultaneously chewing gum and walking, or answering a reporter's questions without batting a brow.



U of T President Robert Prichard remains confident that the student centre will make Erindale "a better place."

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Get a head start on your job search by registering for the *Graduating Students Employment Service (GSES)*. Attend one of the following orientation sessions at the Career Centre:

September 14, 15, 17 4:00-5:00pm
September 16 11:00-12:00noon

Workshops

Discover Your Skills & Options

September 21 11:00-1:00pm
September 30 5:00-7:00pm

Learn How To Approach Employers

September 24 1:00-3:00pm

Resumé/Career Forms Critiques

Drop in sessions will be held on:

Thursday, September 17 10:00-1:00pm
Tuesday, September 22 10:00-1:00pm

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Public opinion

The idea of "public opinion" came to the forefront of our lives recently. Daily newspaper polls revealed what citizens believe about both trivial, and sometimes important issues.

With abstract opinion questions like, "Who will win this election?" the polls can fluctuate wildly in a short time, but with more practical questions, the numbers remain stable—much to the surprise of even the pollsters themselves.

After President Bill Clinton admitted his infidelity, pollsters asked citizens what they thought. Clinton's approval rating ("Is he doing a good job as president?") didn't fall much.

The American public, sophisticated enough to separate Clinton's personal life from his job, judged him accordingly. They also demonstrated this ability in the controversy during Mark McGwire's baseball homerun chase.

Except for a divorce a few years ago, McGwire's personal life seemed squeaky clean until an Associated Press reporter noticed a bottle of Androstenedione in his locker. The news prompted a storm of debate that blew over quickly—again, because the public separated the issues from the hype: Major League Baseball has not banned Androstenedione (neither has the NHL or NBA); Andro is available in American health stores; and there are few studies of its physical effects. The public believes that Andro has no effect on hitting homeruns, nor does the public believe McGwire cheated. Most people are less familiar with McGwire than Clinton, but in both cases the public approved of their job performances and disregarded their personal choices.

Closer to home, the biggest controversy right now is the teacher's strike. Despite public hatred for other Conservative government policies, the Conservatives are winning the public opinion war on this issue. The Conservatives, "just doing their jobs," look concerned only for the tasks of office. The teachers, on the other hand, seem to have gotten personal. As was the case with Clinton and McGwire, when accusers get personal, they don't stand much of a chance in the battle over public opinion.

So far, the public seems to agree with the government on this issue—high school teachers are working too few hours in class; and high school teachers only hurt the students by refusing to supervise extracurricular activities. The public realizes that teachers have it pretty good: two months off in the summer, and weekends off during the school year. Teachers may do a lot of preparation, but so does everyone else in other fields. These days, people in most fields work hard—40-60 hours a week with fewer benefits. As well, everyone has had bad teachers, so the public is not necessarily respectful of the teachers' performance.

More sophisticated than ever, the public can discern the different viewpoints, and weigh their importance. Personal attacks weigh less than they once did; performance weighs more now.

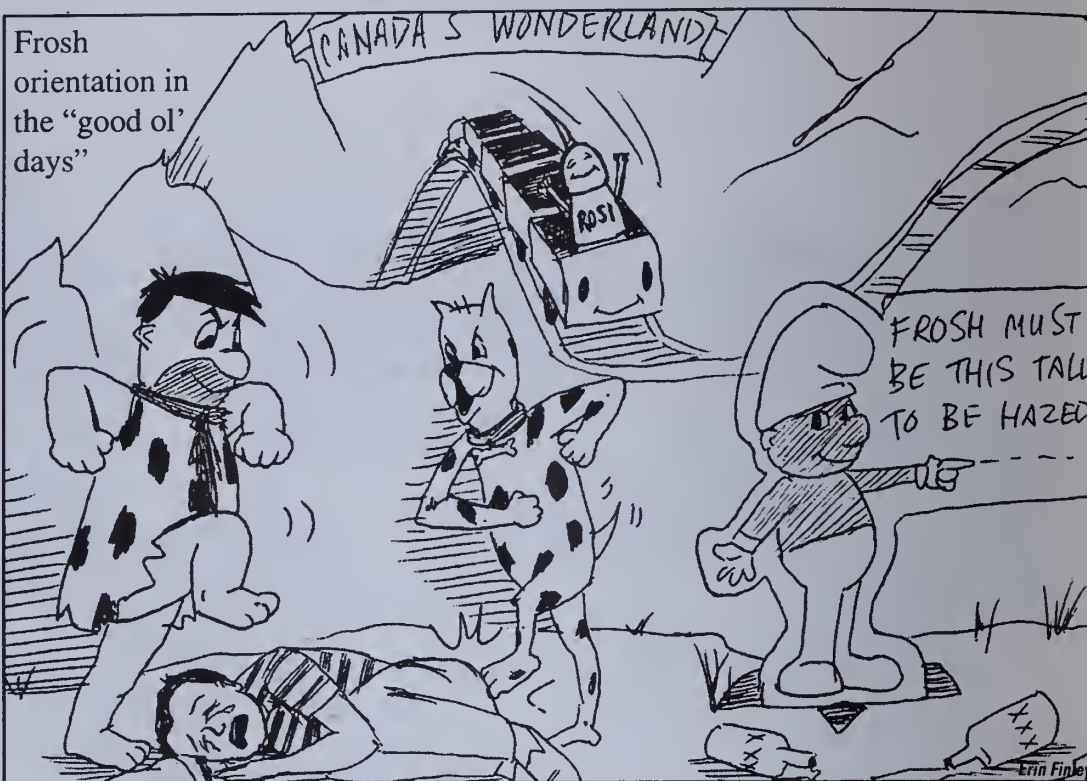
Do you have an opinion? Articles wanted for opinion pages. Call 828-5260

The Medium is published weekly by Medium II Publications, a non-profit, incorporated student organization. The opinions expressed within are those of the writers and editors and do not necessarily reflect those of Medium II Publications. The Medium's mandate includes informing students of local and national concerns, and giving Erindale College students an opportunity to practice journalism. National advertising provided exclusively by Campus Network.

Will we be done by early Sunday night?!!!!!! I hope so, these 12 pages have been real bitches. Hey Richie, what's the fuck's up with the printing?!!? finish it already man. Jays are gonna do it!

EDITORIAL

Frosh orientation in the "good ol' days"



IMF, World Bank exploit Third World



BY PAVI KUNDHAL

outpouring into the streets of Indonesia was largely motivated by the \$43 billion US bailout, which led to higher hydro, fuel and transport prices.

The United States and Britain created the IMF and World Bank to facilitate the free movement of capital globally. The IMF was to reduce foreign exchange restrictions and assist countries with balance of payments trouble. Promoting foreign investment and funding local infrastructure projects were to be the roles of the World Bank.

Both organizations were to foster development beneficial to all members of society, to protect the environment, and to reduce the debt load. Clearly, these organizations have failed to live up to their intended purposes, becoming tools for the developed world to subdue the Third World.

As the Reverend Jesse Jackson said, "They no longer use bullets and ropes. They use the World Bank and IMF."

Historically, the IMF and World Bank have assisted countries with balance of payment and debt service payment problems by making additional loans and concessions contingent on the implementation of austerity.

The bitter medicine of austerity has been structural adjustment, which entails selling off state enterprises; increasing prices for agricultural goods to increase output; devaluing local currency, thereby increasing exports; decreasing deficits by cutting social spending; and adopting liberal trading policies to promote free trade.

To pay back the World Bank, underdeveloped countries surrender the bulk of their export earnings; relinquish resources at low prices to finance debt; and sacrifice environmental and social considerations, which prevents southern countries from becoming economically independent, and stops the redistribution of wealth at the global level.

The groups most affected by IMF and World Bank policy are women, children and indigenous peoples. In some sub-Saharan African countries, infant

mortality rates have almost doubled since the implementation of austerity. World Bank sponsored projects have displaced countless indigenous groups. Removal of price controls and subsidies has led to drastic price increases in basic necessities. As well, many small businesses went bankrupt due to sharp increases in interest rates.

Between 1982 and 1990, the entire Third World paid 12.5 billion per month to creditors, the same amount spent on health care and education per month.

Some countries supposedly "bailed out" by the IMF and World Bank have instead been condemned to a longer sentence.

Case in point is Chile, where real wages are 40 per cent less than what they were in the 70s. Similarly, wages in Mexico fell 50 per cent in the last decade. Sadly, the working class absorbed the brunt of the cuts.

Third World debt is far from being a national problem. Instead, the wealthy have prospered, buying state run enterprises at cheap prices. However, this

problem is not restricted to the Third World. Free trade policy—a common requirement of structural adjustment—allows transnational corporations to bully governments into making concessions in areas such as environmental protection and labour rights.

Since the late eighties, it has been advertised that the Third World debt crisis is over, meaning it can no longer destabilize the global economy. Still, the damage has been done, and fundamental changes must take place within the IMF and the World Bank if they are to be of use in enhancing all human life.

Poverty reduction and environmental indicators should be priorities and measures of success. A moratorium should be in place on all odious debts. In addition, institutions should be democratized, allowing the people to participate in the rebuilding process.

In the final analysis, it is important for the developed world to realize that it has exploited the Third World, and it is high time we ante up.

What will you remember most about Frosh week?



"Pulling a muscle on a rowing machine."

—Megan Braganza



"If it's not Scottish then it's crap."

—Allan MacSingh

TALKING HEADS



"Having the Hits 103.5 Suzuki show up and not get reception."

—Jason Nicols

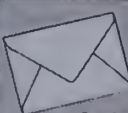


"I'll remember all the sweet men."

—Charlene McCann

Photos by Sijie Xu

Letters Policy



Letters to the editor will be edited for spelling, grammar, style, and coherence. Letters will not exceed 500 words in print. Letters that incite hatred, violence or letters that are racist, homophobic, sexist, or libelous, will not

be published. Letters reflect opinions of the writers, and do not necessarily reflect the opinions of the Editor-in-chief, other editors and staff, or The Medium's Board of Directors. In other words, just because we print it doesn't necessarily mean we agree with it. Submission does not guarantee publication. Submission of a letter to The Medium presumes the writer has read, and agrees with, this Policy. Please submit letters on disk.

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In Defense

Of all art media since cave drawing, few have gotten a worse rap, or as little public attention as the comic strip and the cartoon. Comics are one of the most commonly viewed art forms (for the masses), and yet they are frowned upon by the art community in general, and many critics in specific. Often dismissed as childish, or of lesser importance (due to their simplified style), the cartoon is easily one of the most under-appreciated modern art forms.

So often, it is taken for granted that the comics we read over our morning coffee or cereal have always been, and will always be, there for our enjoyment. The amount of time taken to produce one of these strips is rarely taken into account, nor is the process generally understood.

Step One: How a comic strip is hatched!

Typically passed off as simple, quick and easy to produce, cartoons are rarely appreciated for the time invested in their creation. Art viewers frequently marvel at Michelangelo's having painted the Sistine Chapel ceiling in one lifetime, and yet they ignore the fact that Lynn Johnston (of *For Better or For Worse* fame) is coming up on her twentieth year of creating her comic strip. Michelangelo only had one ceiling, cartoonists are published in a thousand papers or more, and they need to remain fresh seven days a week. Obviously, a lot goes into keeping readers interested, and interested we are. How often has *Dilbert* been discussed around an office water cooler, or how frequently does *Doonesbury* come up in Washington news and debate? When you ponder the amount of people that these strips (and, therefore, their creators) touch each and every day, it's staggering how little credit we give them.

Part of giving the cartoonist his or her due comes from understanding how a comic is made. Basically, every comic strip starts as an idea. The problem is to find an idea that will remain fresh. Johnston, for example, has created a cast of characters that he readers

care about, and desire to watch grow, mature, age, develop, and sometime even die. And we care. She makes us care. The number of weathered strips that exist on the fridges of the world attests to that. The fact that we care, however, is secondary to the fact that Johnston keeps her characters evolving around her. They react to a changing world, and remain surprisingly interesting while doing so. For this to happen, a few steps must be taken.

Firstly, ideas must be written and rejected, and re-written again. An editor (as each cartoon must have) will go over these ideas with the artist or writer (if the two are separate people), and discuss which ideas work, and which don't. Often strip ideas are rejected before a single panel is ever drawn. Suddenly the artist whom we all take for granted must be appreciated (in most cases) for also being a talented, and consistent, writer.

Once an idea is accepted, it must be scripted. This process involves creating dialogue for the characters which is not only consistent with their personalities (as created by the writer/artist), but interesting to read for the average joe looking over the paper first thing in the morning. Once the strip is scripted, it gets broken down into panels, at which point the artist can finally set about trying to draw the comic.

Step Two: How a comic is drawn.

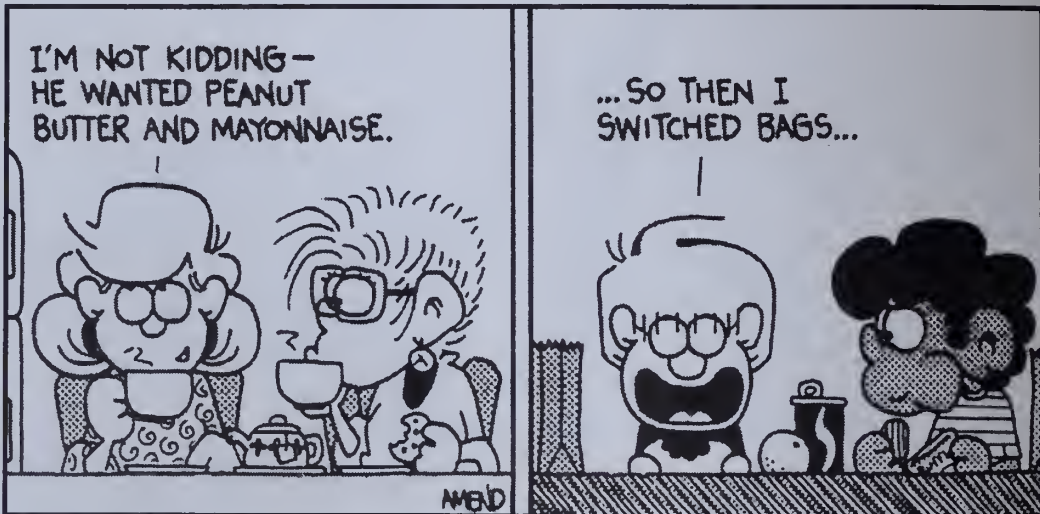
Comics are generally drawn at twice the size you see them printed in your local newspaper. This, however, does not leave much room for detail. The lack of understanding about these circumstances is only one of the reasons people don't appreciate the detail and work in a comic strip. Imagine, however, trying to fit even as much detail as Jim Davis puts into *Garfield* (which is fairly minimal) into an image twice the size at which it is printed, remembering always that space must be left for dialogue balloons and captions. Suddenly the comics take on a new vitality, when you finally

understand how much work exists in each panel.

Size aside, however, some artists have still managed to cram more detail into their work than you'd expect. One of the most technically gifted of these artists (and one of the key figures in the history of cartooning) is Walt Kelly. He could fit more detail into a panel of *Pogo* than most artists manage

the inker's job to clean up sloppy lines, embellish vacant areas of the panel, straighten lines, and generally finish the piece (also why inkers are sometimes called "finishers" in the comic book profession). The line technique can drastically change how you look at an image. To understand the image, compare a panel from Scott Adam's *Dilbert* (with its simplistic, digitally cleaned lines)

look. No longer is *For Better Or For Worse* just "that family strip": it is suddenly eight to ten hours a day, every day, of Lynn Johnston's life. Image the quantity of work which goes into writing, revising, scripting, laying out, lettering, penciling, inking and (possibly) colouring. Johnston's strip may take you ten seconds to read, but it probably took her ten hours to create. A slight change in



Foxtrat owned by B. Amend

to fit into a whole strip of their cartoon. As far as he was concerned, no part of the frame should go untouched by his artistic vision, right down to the dialogue balloons which were often scripted or calligraphed (as the speech of the character demanded). His character P.T. Bridgeport (based on the circus barker P.T. Barnum) even went so far as to speak in circus posters, each balloon carefully drawn and lettered so as to merge fluidly with the art.

Step Three: Inking (No, I'm NOT a tracer)

As Jason Lee's character Bankey so eloquently put it (paraphrased from Kevin Smith's film, *Chasing Amy*) "I'm an inker. I add detail to his pencils," when questioned about his position as a tracer for the comic in question in *Chasing Amy* (a movie which definitely does justice to the cartooning profession). Inking a comic can be just as important as the initial drawing. While most comic strip artists ink their own pencils, some hire outside help to embellish their linework. In either case, the inking is a crucial stage in the creation of a comic strip.

While to some, the inking of a panel is seen as simply tracing over someone else's art, it is also

to a panel from Charles Shultz's *Peanuts* (where the lines and black spaces are often sketched in, instead of being cleanly finished). This difference can have a profound impact on the final look of the cartoon. Either clean, professional and crisp (as *Dilbert*, and his work environment are tailored to) or edgy, rough and even a little childish (which reflects well on the astute views of the chaotic world that is Charlie Brown's life).

Step Four: That Glowing Sense of Tint

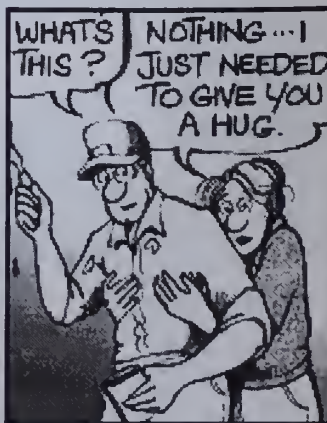
Granted, much of the strip art you see in the papers is black and white, there is still a large quantity of colour comics. Whether it's a flat colour (as seen in most Sunday strips), or digital separation (as seen in most modern comic books), colour affects our perception of the finished piece. Coloured shading, or linework can also change the look of a strip. Basically, each form of colouring can affect the look, with rendering appearing three-dimensional, and the flat colouring looking much like we'd all expect our comics to look.

Step Five: A Conclusion

With this in mind, it now behooves us to examine the comic strip with a more informed out-

perspective allows you to see comic strips for what they are: an unrecognized form of high art.

The main reason that comics go unrecognized as high art is their assumed childish purpose, and simple nature, and yet even the most simple figure or scene can take hours of work from start to finish. While time should never be a crucial factor in determining the position of something as high art (compared to low art), the amount of care and skill which must be taken to carry something from start to finish within these conditions should be examined.



For Better Or For Worse by L. Johnston

While comics will probably never be seen as existing on a par with the High Renaissance, the fact that both require the ability to remove the reality from an image should be considered. While the Renaissance idealized figures, comics distort. The Renaissance takes the human form to its "perfect" extreme, whereas comics take it to its most ridiculous.

Part of Walt Kelly's *Pogo* brood.

Albert owned by Walt Kelly

Of Comics

by Scott Arnold



Doonesbury by G.B. Trudeau

Berkley Breathed's Bloom County

While his earlier work owes a definite nod to Trudeau's *Doonesbury*, his style evolved into its own realm, taking pot shots at pop culture under the guise of the mild ramblings of some kids (Oliver, Mike and Milo), a medicated and doped up cat (Bill), a rabbit (Portnoy), a groundhog (Hodge Podge), a lawyer (Steve Dallas) and the unflappable, ever present *Bloom County* penguin (Opus). The cast is diverse enough, and includes a number of unmentioned supporting characters. There's a little something for everyone.

One of the beautiful things about *Bloom County*, however, is its unerring edge and

assault on pop culture. Everything from *Star Trek* to *Star Wars*, Stephen Hawking to Mary Kay, *Calvin and Hobbes* to *Cathy*, and most of what's in between has been lampooned at one time or another (even Donald Trump's brain wasn't safe, as it was dumped into a cat's body).

Breathed's art also borders on poetic, with a combination of detailed hatching and goofy expressions that blends so well that the difference is sometimes forgotten. When *Bloom County* ended, it was succeeded by a Sunday-only strip called *Outland*. While not quite as sharp, it had its share of bumps and quirks that still

made it one of the better comics in any paper.

Since doing both strips for daily papers, Breathed has gone on to do one thing many artists only dream of: writing and drawing children's books. Starting with *A Wish For Wings That Work* (based on his own Opus character), he then moved into new and original stories with *In Search Of The Last Basselope*, and others.

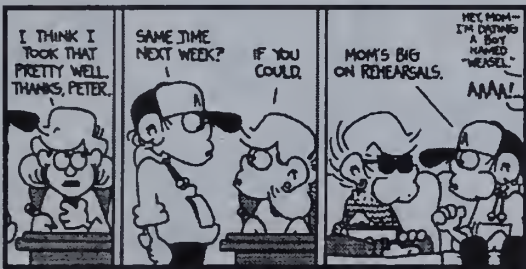
While his initial look may have resembled his obvious mentor/idle (Trudeau), Breathed has carved out a niche of sorts for himself and his rather unique set of characters, the problem was - it's a niche not enough people recognized.

Bill Amend's Foxtrot

Foxtrot, unlike the aforementioned *Bloom County*, is still running. While many people have just recently discovered Bill Amend's brilliant family strip, it's actually been around since 1988. His art style is simple, but his sense of pacing and his unique style more than make up for his lack of detail.

Foxtrot, unlike the other strips mentioned here, is a family-oriented comic based around the Fox household. While many family strips are watered down to appeal to a wider audience, Amend has created a set of opposed characters who are decent enough to appeal to all readers, but raise just

enough Hell to have a unique feel to them. He is also the only comic artist who has successfully worked



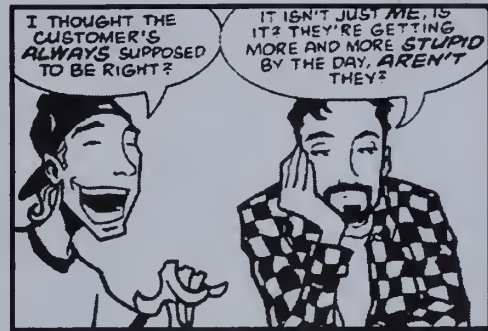
Amend's Fox family shows hints of our own lives distorted just enough to be funny, but still recognizable. *Foxtrot* by B. Amend

His interest in maths and sciences also helps him realistically flesh out his characters, allowing individuality and a unique take on his youngest character, Jason, who is not only a math wizard (reflecting Amend's own past), but is a budding scientist and *Star Trek* fanatic. This kind of character is not only uncommon on the comics page, but is uncommon in comics in general. Amend has found a way to create a loveable geek who isn't really a geek after all. A character who steps in for the elements of us all we would have rather ditched in high school.

Kevin Smith's Comic Universe

Best known for his films (*Clerks*, *Mallrats* and *Chasing Amy*, with *Dogma* due out next year), Smith has left it no secret that he is a comics fan (he even included a character in the first film who wore

cartoonists than traditional comic book artists. The exaggeration and distortion of the world around his characters is so well suited by this art that it's staggering. The best example would be the *Clerks* comic, pencilled by relative newcomer Jim Mahfood, whose comic strip style has translated so well into comic books that you'd think the medium had been made for him.



Clerks owned by Kevin Smith

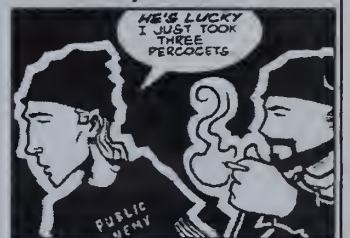
a *Doonesbury* shirt), what is not so well known is that he (and his universe) have stepped over into comic books.

Published by Oni Press, only a few issues have surfaced, but are they ever worth the trouble to track down. Following the trend of the films, name drops are made to various absent characters, and concepts, and the immortal Walt Flanagan's dog is finally seen in the comics (before appearing in the films, though numerous references to its existence are made). Dante and Randall, and Jay & Silent Bob have gotten the most press, but it seems tie-ins are imminent.

Smith has also taken some chances with the art, choosing to use more

The high point, which must remain clear, is that all the writing is done by Smith himself.

His witty dialogue, his continuity, and his characterization are all there, to satisfy even the most ravenous Smith-O-File until *Dogma* surfaces next year.



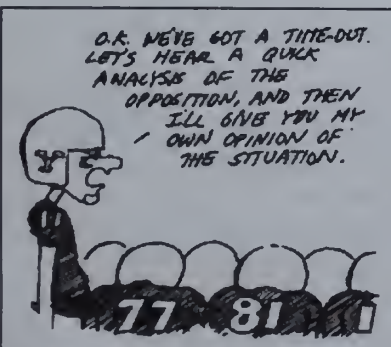
Jay & Silent Bob from Oni Press' *Clerks: The Comic Book #1*

Jay & Silent Bob are both owned by Kevin Smith (which only makes sense since Kevin himself IS Silent Bob...)

Art by Jim Mahfood

G.B. Trudeau's Doonesbury

Granted, Trudeau has won a Pulitzer Prize, and he has received upwards of 17 honorary degrees from varying Universities, his comic is still horribly misunderstood by the masses. A Washington politician once said that there were two important sources of daily political news in the city - *The Post* and *Doonesbury*, and not necessarily in that order.



Trudeau's Yale Years *Doonesbury* by G.B. Trudeau

attending Yale), through marriage, career changes, sexual realization (Mark "came out" about three to five years ago), and death. His comic has affected millions (his A I D S inflicted patient was so well received by the medical community surrounding that disease that Trudeau's deceased character was honoured with a patch on the AIDS quilt). The comment that *Doonesbury* is too political is just a misnomer. While Trudeau is best known for his biting political commentary, his social satire at the college level in the mid-seventies is unrivaled even today, while his current storylines have been more about life and experience than politics (everything from heritage to Alzheimer's).

Trudeau's strip is one of those rare exceptions in which the characters have aged so well, that the artist begins grooming the characters' offspring to carry on the strip. He has carried his main characters (Mike Doonesbury, Mark Slackmeyer, Zonker Harris and B.D.) from college (originally created while Trudeau was

Billy

I hate school!
All I wanna do is write for
The Medium and
rock 'n' roll all night!

Are you like Billy?

Do you want to see your name in print?
Do you want to get to know Erindale better?
Can you write at better than a grade three level?

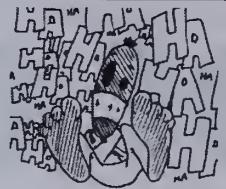
Then write for **MEDIUM**

Call us at 828-5260 or visit our
office in room C111, North Building

medium@canada.com



RECESS



Generation Why?
By: S. ARVOLD
cfstewart@golden.net

SO, ARE YOU FULL-TIME HERE?

NAH, I'M STILL IN UNIVERSITY...

WOW, A DEGREE MEANS PROGRESS...

YOU MIGHT EVEN MAKE MANAGER!

THE INTERGALACTIC ADVENTURES OF ANDROMEDA ANNIE

ANDROMEDA ANNIE'S EVIL ENEMY, NEBULA NADIA, HAS STEALTHILY GOTTEN INTO ANNIE'S HEADQUARTERS. ANNIE IS BUSY WORKING ON THE SAFE DELIVERY OF A PACKAGE FOR THE GALILEAN GIRLS.

AURORA, HAS THE PACKAGE BEEN SENT?

YEAH, THE PACKAGE IS GONE.

MEANWHILE, IN THE REGENERATION CHAMBER...

MEANWHILE, AT NEBULA NADIA'S HQ...

PLAYING CHESS, X-RAY?

WHAT'S THIS NEWS ABOUT A PACKAGE, ANNIE?

DEVISING STRATEGIES, LIGHTYEAR LARA.

CHECK-MATE.

...SOMEWHERE BETWEEN THE JOVIAN PLANETS AND GALILEA...

WHO'S WINNING?

WHO D'YA THINK, LARA?

FOR THE GALILEAN GIRLS ONLY!!

ERIN FINLEY

WHAT DO YOU MEAN "GOOD AS NEW"? YOU REPLACED MY HEAD WITH A HALF-EATEN TURKEY SANDWICH!

4
GOPHER

MOMENTS IN SPORTS HISTORY: AFTER MARSHMALLOW STUFFING WAS DEEMED TOO EASY FOR THE OLYMPICS, THE SHORT-LIVED "LIVE GOPHER STUFF" WAS CREATED.

SKWELED VIEWS:SKWELED VIEWS:

YO! BUDDY!

ALRIGHT, FOR THE LAST TIME (AS IN, THE LAST ANNOYING REMINDER), WE AT THE RECESS PAGE WANT YOUR SUBMISSIONS OF ALL THINGS FUNNY...AND WE DO MEAN FUNNY (NOT THAT QUAIN'T SHORT STORY YOUR BOYFRIEND SAID MADE HIM GIGGLE, WE'RE TALKING FUNNY HERE). WE'RE ESPECIALLY INTERESTED IN ANY ONGOING COMIC STRIPS WHICH CAN MEET THE REGULAR WEEKLY DEADLINES (AND ARE WRITTEN AND DRAWN WELL)...SO GET CRACKIN' AND BE FUNNY... (NO...BE MORE FUNNY...YEAH, MORE LIKE THAT)!

WHO'S WHO IN GENERATION WHY?

Since you're going to be reading a lot of *Generation Why?* this year (and you will be reading a lot...subliminal messages), I figured I aughta introduce the characters to you...so here goes!

Scott: Main character, artist, fast-food employee
Scott is the main character of *Generation Why?*. Your typical 'born loser' type, for whom little (if anything) seems to go right. A music fanatic, he would love to get into the radio station - if only he weren't so normal.

Grebo: Literary critic, and attendee of free lectures
It's pretty unlikely that Grebo will graduate anytime soon. He attends more free, unrelated and uncredited classes than he does registered ones. Always willing to lend his 2 cents, even when it's not asked

Siouxie: Fashion diva, Shop-a-holic
Style over substance, but with a heart of gold, Siouxie is a glam queen incamate. She's also an emotional centre for the *Generation Why?* cast (and he name is pronounced "Susie").

Kip: Math wiz, computer genius, hacker extraordinaire
Not your typical student, by any stretch, Kip would rather raid bank computer files than go to a party. Far from a recluse, and not your typical web-head, Kip is nevertheless, the brains of the operation.

contact the writer/artist at: cfstewart@golden.net

ARTS & ENTERTAINMENT

Jason Patric returns with a bang

Jason Patric's redemption comes in Neil LaBute's new film

Last year, writer-director Neil LaBute shocked the independent film circuit with his hit, *In the Company of Men*, a look at the malicious attitudes of white-collar males towards women and the world in general.

FILM/REVIEW

BY RICHIE MEHTA



Your friends and Neighbours mingling, and probably thinking about sex.

a result.

However, it's Jason Patric, playing an angry physician, who steals the show. He portrays the type of scum that makes Darth Vader seem saintly. Completely self-motivated, unstoppable, and remorseless, Patric's character is the type of person who will never pay for his crimes. The strange thing is that even though his behavior is wretched (for revenge on an ex, he sent a letter on hospital stationery telling her that one of her recent sexual partners had been

diagnosed HIV positive, later insisting "It was funny") he still comes through as the protagonist. One scene has Patric delivering a long and powerful monologue in which he says something unfathomably despicable, and yet, the audience is entranced by his delivery of this speech, in one seven minute take no less. He proves that after his humiliating turn in *Speed 2* he does indeed have a great talent for the dramatic arts.

In fact, it's hard to find any redeeming qualities among the

main characters. (The only "good" person is Eckhart's character, who claims *he* is the best sex he's ever had!) And the audience is never told what city these people are in, or what their names are. The point is that they are everywhere: neighbours, friends, and lovers, each having his or her own distinct outlook on sex and the appropriate treatment of others. That's why it's hard to crucify Patric's character, since it's his stern belief that others are in the wrong, and should be punished. He's not crazy; he's just very opinionated, selfish, and capable of doing serious harm. As long as he is confined to the screen, it's harmless, right? That's all well and good, but chances are that there are hundreds of other Patric's out there. And *Neighbours'* point is that the chances of two people actually being compatible in this world are next to nil. The film is cold, cruel, and honest about sex. It may not appeal to all tastes, but is a must see for anyone looking for original work in films today. One scene features a character explaining that the world is a funny place, full of people who can't communicate anymore. That may be true, but in LaBute's case, communication doesn't seem to be a problem.

A day to remember: the life of an editor

In 1994, filmmaker Ron Howard released the underrated *The Paper*, a fast-paced, gritty look at a day in the life of a *Toronto Sun*-type newspaper editor.

FILMS/TO/REMEMBER

BY RICHIE MEHTA

Grey as the managing editor of a competing paper, are bang on, and everyone shows the strain that years of deadlines can put on an individual.

The jokes are fast, subtle, and hilarious at times, and the film features one of the most intelligently written screenplays that viewers are likely to find in the 90's. Given all of these vivid characters—each crazy in their own way, one can easily imagine such a chaotic newsroom. Every character has his or her own personality traits and peculiarities. Everyone has his or her own problems to handle, and has to disregard everyone else's. And everyone has something to say about everything. These qualities are what make *The Paper* so fascinating. One cannot only imagine themselves as Henry, but one wants to be Henry, as he becomes an idealistic crusader for the truth, in what he himself acknowledges

as a world that will slam him for that idealism. Keaton's Hackett is one of modern film's few

protagonists that people can actually root for in a white collar setting, and it's an adventure just to keep up with him. When he feels the strain, the audience feels it, and when he does eventually break, the audience knows that they would break at the same time.

See it for yourself. And if you get nothing else from watching it, realize what one is capable of doing in 24 hours.

Michael Keaton, Marisa Tomei, Robert Duvall, Glenn Close, and Randy Quaid in Ron Howard's *The Paper*.

That man, Henry Hackett (played wonderfully by Michael Keaton) contends with his wife, Marty's (Marisa Tomei), pregnancy, a new job offer from a posh uptown paper, an employee who wants a six-hundred-dollar chair, insufficient change for a Coke, his bitchy boss Alicia (Glenn Close), pressure to get the story right, and a 7 p.m. deadline, followed by an 8 p.m. family dinner. Howard and screenwriter David Koepp crammed so much content into Hackett's life, thus making our lives seem comparatively dull and boring. As soon as Hackett awakens in his suit at 7 a.m., the audience follows him through every little

squabble, argument, and mood of the day. One can see the stress take its toll on Henry over the course of one day, but what's unbelievable is that this is what happens every day.

The supporting cast, led by Robert Duvall as Bernie, the chain smoking editor, Randy Quaid as McDougal, a paranoid columnist, Jason Alexander as Sanduski, the parking commissioner, and a hilarious Spalding

What's unbelievable is that this is what happens every day.

Return to Oz

The yellow brick carpet and green lighting in the lobby of the Hummingbird Centre signified that the audience watching *The Wizard of Oz* would be entertained at every opportunity.

THEATRE/REVIEW

BY HEATHER SAUNDERS

Indeed, the colourful costumes, detailed sets, joyous music, special effects (ranging from simulated snowfall to explosions), and top-notch performances created such a dynamic show that one lost track of time, making the two hours feel like a few minutes.

Undoubtedly, every audience member made frequent comparisons between this live performance and the classic movie. For the most part, director Robert Johanson worked well within the framework of *The Wizard of Oz*'s tradition.

The play sensitively preserves the movie's two dominant themes: childhood innocence and the "good ol' days." However, the adult humour (imagine the wicked witch saying "smartass," or the apple trees flirtatiously holding their "forbidden fruit" to their chests!) and occasional references to post-1930's culture make the live version admirable.

Aside from taking these risks, what else does the show serve that the movie doesn't? For one thing, the audience can appreciate special effects as awesome, live, technical achievements, such as a miniature version of Dorothy's house twirling overhead during the tornado scene. The sensation of live theatre is heightened by mobile crows, poppies, etc. For

Oz cont'd on page 10

MEDIUM

Election Notice

Four student positions are open on Medium II Publications Board of Directors.

Any full-time student (or part-time student who joins the corporation) may run for these positions. Students **must** be registered with Erindale College to be eligible.

The Board of Directors deals with finances, legalities, and complaints not resolved at the Editorial level.

The election will take place Friday October 9 from 10 a.m. to 5 p.m.

The nomination period begins Monday September 14, and ends Friday September 25 at 5 p.m.

Pick up nomination forms at our office, room C111 in the North Building.

Snoop's in the doghouse; Cherry's as sweet as ever

CD/REVIEWS

Snoop Dogg

Da Game Is To Be Sold, Not To Be Told
(No Limit Records)

Is your idea of a good time driving up and down Yonge Street all Friday night in your Jeep or Camaro? If you answered "yes" then here is your new soundtrack, sure to rattle all of the car windows at intersections. Emphasis on beats with deep base make this disc ideal for anyone who can easily ignore weak, entirely predictable lyrics.

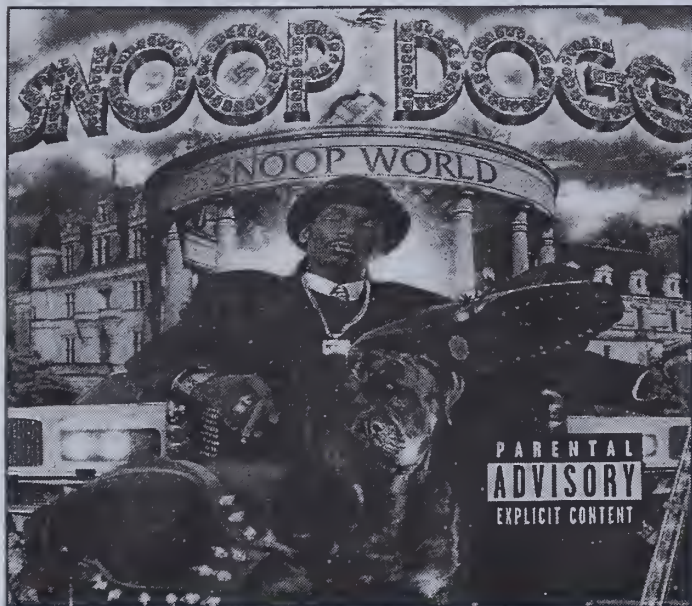
Infantile at its best, the text relies on the catchwords: dick, pussy, shit, and fuck. Yes ya'll, Snoop be servin' sex and excrement for all the musically deprived. In *Gin & Juice II* Snoop Dogg raps: "Ain't no need for you to be wasting my time/see I picked you up/naw I'm gonna stick you up/and dick you up/and give you what you need/and then bring you back down to reality..." As reminiscent of elementary school humour as such a line may be, it represents this disc at its best. Later in the song the album's next major theme is introduced in the chorus: "come on

ev'rybody say 'I wanna get fucked up.'"

Elsewhere, Snoop Dogg gives drugs and ganglife more attention but he carefully avoids making a direct and clear statement regarding those themes; While glorifying drugs and ganglife for most of the album, tracks like "20 Dollars to My Name", "Pay For Pussy", and "Hoes, Money & Clout" at times seem self-mocking and critical but stop short before leaving the listener with a clear idea of what Snoop wants to say. The overabundance of songs (21) and text simply cloud over anything of note.

Also worth mentioning is the overall tasteless packaging. 50% of the CD booklet, as well as the surface behind the disc and an additional insert, contain advertising for other CDs from No Limit Records, and its related merchandise. One cannot help but question such shameless self-promotion and its attempt to distract listeners from paying too much attention to the genuine article. Perhaps No Limit Records intends for listeners to simply buy something else before they have enough time to question the content of *Da Game Is To Be Sold*... and realize they've just paid \$20 for a frisbee.

- Giovanni Senisi



Beastie Boys

Hello Nasty
(Grand Royal/EMI)

Just when you thought they'd reached their peak with the incredible success of *Sabotage* (from their previous release, "Ill Communication"), the Beasties come back with something that proves that all the time off hasn't hurt them a bit.

While their last release is technically *The In Sound From Way Out ep*, few people picked it up, and few see it as part of Beastie Boys' discography. Its influence, however, is felt on *Hello Nasty*. The instrumental tracks which made up that disc not only proved that the Beastie Boys could create complex tunes, but that they also have a range too few people recognize.

That range is fairly evident throughout the Beastie Boys second album, *Paul's Boutique*, an album followed appropriately by *Hello Nasty*. While *Paul's Boutique* was critically embraced, it still rarely receives the credit for which it is due.

Nasty will probably be one of those albums too.

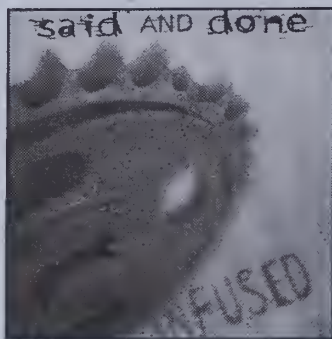
With the debut single, "Intergalactic," the B-Boys had already shown that they were back in full force. Their catchy beats and trademark rhyming recapture the "pass the mike" philosophy of early hip-hop (as is exemplified by the track "Three MC's and One DJ"). This album, unlike most of their work since *Paul's Boutique*, features a cohesiveness that is pure Beasties.

Recommending individual tracks seems almost criminal as it requires breaking elements out of the whole (This album deserves to be heard start to finish), but a few tracks worth noting are "Super Disco Breakin'," "Body Movin'" and "Instant Death." *Hello Nasty* is definitely one of the better releases this year, and it proves that originality and quality will always be appreciated, even when they involve re-working styles, beats and rhythms best remembered from the late 80's. Old School hip-hop is back with a vengeance.

- Scott Arnold

Infused
Said and Done
(Little Whirled Records)

Intrigued by the presentation and originality of the cover, most music aficionados would feel compelled to listen to *Said and Done*. Appearances, however, can be deceiving, as this listener quickly discovered.



The opening track, "Changes," begins with an upbeat, guitar-driven intro, but it rapidly regresses amidst confused and weak lyrics, providing words of quasi-wisdom such as "Distance between time and life resembles a rose and in troubled times it won't show a sign but will always seem to grow." The lyrics of subsequent songs are equally lackluster, cryptic, confusing, and annoying. From the track "Life," "Life's bullshit will not bother me, I'll hide away in luxury." Altogether, any insight sought by listeners to this brand of frat boy rock is unavailable even to the most forgiving. *Infused* may attempt to conjure images of college life, but Hootie and the Blowfish they are not.

The lyrics...are lackluster, cryptic, confusing, and annoying.

However, there is salvation in the band's musical effort: lead guitarist Richard Pierce exhibits a wide range of styles, Karim Moussa keeps the band together with some interesting variations and beats, and Tony Labatt couples singing with by light acoustic guitar in a refreshing manner. But overall, the sound is overdone and old, sometimes sounding like a bad revival of early 90's alternative-style music. Unfortunately for *Infused*, most bands who played this type of alternative rock moved on from their garage sound roots and decided to expand their musical vocabulary.

- Cyrus Irani

Eagle Eye Cherry
Desireless
(Work/Sony)

You know those days when all you want to do is unwind, listen to a CD, and slip into your own world? Something slow and relaxing is in order. Something enjoyable that can help you to fall asleep. For this occasion, Eagle Eye Cherry's debut album, *Desireless*, is perfect. For even the song names themselves suggest tranquility.

The album sounds like something that the Smashing Pumpkins would release only slightly up-tempo.

The melodies for tracks like "Comatose (In the Arms of Slumber)," "Rainbow Wings," "Falling in Love Again," and "Permanent Tears" are consistent with their names. The personal and intimate nature of each of the songs, along with the soft guitars, lead your thoughts to the subjects Eagle Eye Cherry so delicately describes.

The album sounds like something that the Smashing Pumpkins would release only slightly up-tempo. In fact, the lead vocals in every song on *Desireless* recall Billy Corgan's. Other interesting similarities exist between Eagle Eye Cherry and the Pumpkins. For example, "Comatose (In the Arms of Slumber)," despite its unique title, emulates the Smashing Pumpkins' "In the Arms of Sleep" (not to suggest plagiarism, but such similarities are noteworthy).

So if you like the new Pumpkins' album, check out Eagle Eye Cherry's debut. They both feature calm, soothing tunes that will easily lull the listener to sleep. A response that this writer considers to be the pinnacle of relaxation.

- Adam Giles



Wizard of Oz just as potent on stage

cont'd from page 9

example, the scene in which Dorothy and her friends fall asleep in a poppy field improves immeasurably because of the poppies, which are graceful dancers dressed in green with red, petal-like forms that extend outward and upward from the neck. Another example of this is the jitterbug sequence in which critters cause Dorothy et al to dance themselves into a state of exhaustion. Omitted from the film, this scene is a special treat.

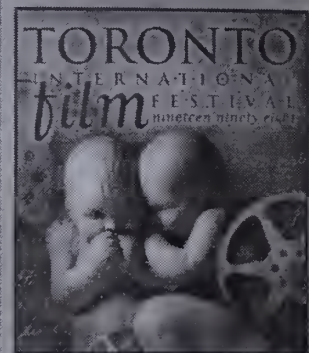
The only aspect of the show that suffers from an imbalance between staying true to the movie and moving beyond it, is the characters them-

selves. The actors are convincing and energetic, but their characters are modeled too closely on the movie versions - even voice intonations are mimicked perfectly. Certainly, some fans may be pleased with the consistency between the movie performances and those by Jessica Grové (Dorothy), Lara Teeter (the Scarecrow), Dirk Lumbard (the Tin Man), Ken Page (the Lion), Mickey Rooney (the Wizard), and Judith McCauley (the good Witch). What complicates the situation is the fact that Eartha Kitt's Wicked Witch of the West is so unique. Her agility and rough voice, in particular, distinguish her portrayal of evil from that of the

World film comes to Toronto

BY RICHIE MEHTA

The 1998 Toronto International Film Festival began last Thursday with a Gala screening of *The Red Violin*, Francois Girard's epic that follows a violin around the world over a few decades. The festival, world renowned for not only attracting Hollywood big shots, but for showing art films not seen anywhere else, is second only to Cannes.



This year, the festival features an impressive line up of films, both international, and domestic. Among the highlights are the aforementioned *Violin*, *L.A. Without a Map*, *Clay Pigeons* (starring Vince Vaughn and Joaquin Phoenix), the Tom Cruise produced *Without Limits*, about track runner Steve Prefontaine, Shehar Kapur's *Elizabeth*, the computer animated *Antz* and Bryan Singer's (*The Usual Suspects*) *Apt Pupil*. These are not the reason to go to the festival, however. It is the little known films that may or may not see distribution that are worth seeing. The tiny discoveries, (like Robert Duvall's *The Apostle* last year, or Girard's own *Thirty-two Short Films About Glenn Gould*) are what Toronto audiences are known to embrace, and allow to be picked up and seen by the world.

Sure, it's nice to get a glimpse of Tom Cruise or Brad Pitt during the festival, but the festival serves as more of a cultural showcase of the film world. Being so close to the United States, the domestic market of Canada is considered to be part of the States, and therefore, it is difficult for the general populace to be exposed to any international films, or Canadian films for that matter. Toronto is so fortunate to have this resourceful festival that picks up films from all over the world, and everyone should take advantage of the festival.

Although it is noteworthy that the process of actually getting a ticket to watch a film is the most complicated system ever, one will find it is worthwhile to experience the best that Hollywood and the rest of the world has to offer.

Writers needed for reviews,
or for comments on life.
Call Richie at 828-5260

SPORTS

Frosh meet and compete in World Cup 98

BY ZUHAIR FANCY

After a couple of hours in Playfair, the frosh were shuffled outdoors for some fun in the sun. The frosh were divided into 36 small groups of about 8 and given designations as countries to follow the theme of those nations in World Cup 98.

UTM Athletics ran World Cup 98, which saw teams representing nations who played in this summer's World Cup dispersed over three circuits. Frosh were pitted against one another in games like beach volleyball, bat spinning and a ball-hockey/basketball race.

All involved had a good time and frosh leaders showed great enthusiasm, the greatest example of that would be Allan Singh who donned a kilt and face paint to show his patriotism for his Scottish squad. Many students said that they were having a good time but a few expressed concern over poor organization as their groups were few in number and too much time was allotted in between events. One frosh, Monica V., said that she was having a good time but felt

more organization was required to ensure a smooth time. Station leader Mike Arage said that fun was had by all and that the World Cup theme was a good way to integrate frosh into UTM. "It was a good way to meet the new frosh and to observe the new talent—that's athletic talent by the way."

Three countries came out undefeated as Bulgaria, Scotland and Italy all won their events. Tie-breaker was each team's rowing times putting Bulgaria first, Scotland second and Italy third.

Despite a few problems along the way, the main goal of the games were achieved, to give the incoming students to UTM a glimpse of university life as well as integrate them into the UTM community. All students are encouraged to participate in sports at UTM and are welcome to drop by the UTM Athletics office during office hours to inquire about the facilities and programs available at UTM. Participating in sports at University is a great way to meet new people and a great way to relieve stress from studying.

Playfair breaks ice

BY ZUHAIR FANCY

In what has become an annual event at UTM, frosh were welcomed to university life through Playfair, which was followed with a day of fun in the sun. UTM has featured Playfair for eight years, seven of which have been led by Jerry Ewan. For over twenty years Ewan has been travelling across North America to help create more compassionate working environments.

Ewan emphasized to frosh that Playfair is about improving the community. He stressed the importance of individuality on campus and said UTM has a unique and beneficial system here at UTM. He even poked fun at the United States and its 'melting pot', while stressing the benefits of individuality within a

group. Ewan encouraged students to be proud of their distinctiveness.

Ewan guided this year's frosh, who numbered around four hundred, through simple introductory games which divulged names and birthdays, followed by more complicated games, all which emphasized his belief in a strong community. He encouraged frosh to trust each other during a game that had students form a circle and slowly crouch onto the knees of the person behind them. When everyone was balanced, he told them to try to walk. He explained that only by trusting the person behind could falling be prevented. All groups made it through this exercise without falling which supported his point. Ewan then broke frosh into different groups to play games that led them to interact

with as many people as possible, to deny any remaining shyness. He was very pleased with the effort from the student leaders who assisted him during the event complementing them on getting everyone involved.

Once again Playfair was a success. Ewan felt that switching the event from the Meeting Place, where it had traditionally been held, to the gym, was ideal since the gym created more of a group atmosphere. He found the frosh to be energetic and seemed eager to become a part of the UTM community.



Every basket counts in this game.

Photo Sijie Xu



Photo finish as frosh race on skis for glory.

Photo/Sijie Xu

Phoenix takes UTM Summer Basketball

The University of Toronto at Mississauga Summer Basketball League Championship Final featured two undefeated champions. Swish Inc. won the championship in 1996 but did not play in 1997, clearing the way for Phoenix to take the title. With Swish Inc. wanting to regain the title and Phoenix looking to defend, a script writer could not have picked two better teams for the Men's League final. This great championship game saw Phoenix win 98-96 in the final minutes in dramatic fashion.

The Swish Inc. team got off to a strong start, led by O'Neill Marshall's 18 first-half points (they held a 50-44 point lead at the half). In the second half, Swish Inc. got into foul trouble,

committing 12 team fouls. Phoenix capitalized on these fouls and shot an amazing 83 per cent from the charity stripe, hitting 15 of 18 foul shots. Despite the fouls, Swish Inc. remained close and in the final two minutes, the lead changed hands several times. Phoenix scored off a rebound with only five seconds left putting Swish Inc. down by two. They quickly inbounded the ball, pushed it over half and found an open player 10 feet outside the three-point line. The buzzer beater would have won the game, however, the shot was off the mark and Phoenix held on for a 98-96 win. Clive Anderson led Phoenix with 30 points, scoring 28 in the second half. Swish Inc. was led by O'Neill Marshall with 24 points.

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Another exciting component to the UTM
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1998-99 Interfaculty Try-out Dates

Represent UTM and compete against the downtown teams. Teams will be selected according to players' skill levels. There are often 2 or more divisions in each sport.

ALL PLAYERS WHO WANT TO PLAY ARE ENCOURAGED TO COME OUT!!

SPORT	LOCATION	DATES	TIMES
Women's Basketball	GYM	Sept. 15, 16, 17	7:00 p.m. - 8:00 p.m.
Women's Field Hockey	North Field	Sept. 15, 16, 17	7:30 a.m.- 8:30 a.m.
Women's Ice Hockey	Erin Mills Twin Arena	Sept. 23	7:30 a.m.- 8:30 a.m.
Women's Soccer	North Field	Sept. 15, 16, 17	4:00 p.m. - 5:00 p.m.
Women's Touch Football	South Field	Sept. 15, 16, 17	7:30 a.m.- 8:30 a.m.
Women's Volleyball	GYM	Sept. 15, 16, 17	6:00 p.m. - 7:00 p.m.
Men's Basketball	GYM	Sept. 15, 16, 17	8:00 p.m. - 9:00 p.m.
Men's Ice Hockey	Erin Mills Twin Arena	Sept. 15, 17	7:00 a.m. - 8:00 a.m.
	Erin Mills Twin Arena	Sept. 20	10:30 p.m. - 11:30 p.m.
Men's Rugby	North Field	Sept. 15, 16, 17	6:00 p.m. - 7:00 p.m.
Men's Soccer	North Field	Sept. 15, 16, 17	5:00 p.m. - 6:00 p.m.
Men's Touch Football	South Field	Sept. 15, 16, 17	6:00 p.m. - 7:00 p.m.
Men's Volleyball	GYM	Sept. 15, 16, 17	9:00 p.m. - 10:00 p.m.
Co-Ed Ultimate Frisbee	South Field	Sept. 15, 16, 17	5:00 p.m. - 6:00 p.m.

COACHES MAY EXTEND THEIR TRY-OUT SCHEDULES INTO THE FOLLOWING WEEKS!!

Stop by the UTM Athletic Council
office for more info!

U of T at Mississauga VARSITY ROWING!!

Join the UTM Crew!

New members WELCOME!

Any Questions Contact:
Andrew Bellerby,
Head Coach UTM Rowing
(905) 569 - 4655

Information Meeting
Tuesday, Sept. 15, 98 @ 5:30 pm
Location:
UTM BOATHOUSE
Indoor Rowing Centre
(room 0128 South Building)

New for
1998-99

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CYCLE YOUR WAY TO A HIGHER LEVEL OF FITNESS!!

A huge thanks goes out to all
the Frosh Leaders, Station
Managers & Rowing Crew
Members who made the

Frosh World Cup

a huge success!!

Thanks to all the
frosh who took part!

We couldn't have done it without you.

Pick-up your copy of the
ACTIVITY GUIDE in the
UTM Athletic Office!!

helping your future take shape!
UTM Athletics